

For the HOME-MAKER

WHEN PLANNING THE GRADUATION GOWN



How beautiful is youth! How bright it gleams with its illusions, aspirations, dreams! Book of beginnings, story without end. Each maid a heroine and each man a friend!

GRADUATION DAY! What a delightful thrill of pleasure comes to every sweet girl graduate when she hears those magic words, weighted with all their significance. They mean that her years of application have not been in vain, and she is to receive her deserved reward.

With a backward glance of regret, she reviews the years of happy companionship with loved schoolmates; then the anticipation of the future adds luster to her bright eyes, and she longs for the day which leads her to unexplored paths and pastures new.

This is, perhaps, the happiest event during the lifetime of a girl, exceeded in

importance only by her wedding day. One of the many difficult questions to solve during this time of excitement is that of proper and becoming clothes. The graduate may begin her new existence fittingly attired.

The conventional graduation frock is pure white, and custom should be closely followed in this respect. Nothing could be more symbolic of the sweet girlhood of each maiden who bids farewell to her alma mater.

Each proud mother who fashions her young daughter's graduation gown sews into its neat seams and yards of filmy lace countless stitches of love and appreciation. She relives this period of immeasurable happiness in her own life, understanding for the first time the loving consideration of her own mother.

Happy indeed is the woman who

has the ability to make the graduation frock of her daughter! With all these facts foremost in mind, the attractive designs given here were selected from the best models in Paris. Their delightful simplicity should appeal strongly to every girl.

White mousseline de sole is used for the lovely frock with the long, straight tunic. The underskirt is of white satin, over which falls the tunic trimmed with a wide band of heavy lace. The bodice is unadorned save for two bands of puffing, which outline the neck, and a row of tiny bows of white satin reaching from the throat to the lace. The skirt is of white satin. Cotton voile may be substituted for the mousseline de sole.

For the frock with the pointed col-

larette white tulle or organdie is suitable. Narrow pleated ruffles of the material trim the bodice, sleeves and skirt. The collarette is embroidered with fine white linen thread. The sash girdle is of wide satin ribbon.

Charming is the pretty frock with the fichu drape. Sheerest white linen and narrow lace insertion are a delightful combination, making it suitable for this frock to be disappointing. The fichu falling low over the shoulders is bordered by a

band of the lace. Five bands adorn the hem of the skirt.

The model with the square collarette is of crepe de chine, trimmed with cream lace. Shirred bands of the material adorn the bodice and skirt. The broad girdle is of white satin. Whiteulle may be substituted for the lace when crepe de chine is used. Cotton voile combined with Irish crochet would be a most effective combination for this frock.

Most attractive is the design with the shallow Vandyke collar. Sheer white

linen is the material used. The triangular medallions should be of Irish or cluny lace. White satin is used for the girdle. It is tied in a bow at the side. Silk fringe trims the ends, close to the bodice.

Especially effective is the gown with the pointed founce. Sheer linen and lace insertion are the materials used. The bodice has two rows of the lace, arranged to form a deep collar effect. About the neck is a frill of the lace. A pointed founce, adorned with a band of the insertion, gives a touch of the unusual to the skirt. Small buttons of

crystal decorate the bodice. The waist belt is of white satin.

Dotted swiss and valenciennes lace fashion the stunning frock with the narrow founces trimming the skirt.

A wide edging of valenciennes forms the ruffle, which passes over the shoulders and crosses fichu-like in front. The lace borders the wide-mouthed sleeves.

This design would be attractive if duplicated in tulle or net, with narrow lace to edge the founces.

These few suggestions should prove helpful to many mothers who are now searching for pretty models for the graduation frock. Inexpensive materials are equally as effective if properly made as the more elaborate fabrics, which are beyond the means of most people. Start the frock immediately and avoid the inevitable rush at the last minute.

Frances M. Thompson

FOR THE JUNE BRIDE

THE season of weddings has again descended upon us. Every one is interested in the pretty frocks fashioned to form the trousseau of the bride.

The wedding gown is always the most interesting of this collection, especially lovely this season because of its simplicity.

At one of the prettiest spring weddings the bride wore a robe instinct with girlish charm.

The foundation was of softest white satin, with an overdress of white chiffon.

The corseage was softly draped and was caught in about the high waist line with a girle of silver tissue. This was finished in front with a circular buckle of diamonds and pearls.

The long square train was cut in one with the dress.

A veil of plain tulle was closely draped over the corseage like a cap. A wreath of orange blossoms finished the extreme edge, low over the brow, with larger clusters of the flowers at the back.

The bridesmaids' frocks were of palest pink chambray trimmed with cream lace. Leghorn hats, banded high with pink roses, were worn.

The traveling costume was of light-weight serge, dark blue in color. It was made in the director's fashion, with a cutaway coat. The collar, revers and sash skirt were of corded silk.

The hat was of dark blue straw trimmed with white ostrich feathers. A charming afternoon frock of violet silk was fashioned with a redingote, which fell away from a front panel of satin, a deeper tone of violet.

A double capelle collar extended well over the shoulders, the top one being of heavy cream-colored lace. The chemise was of the same.

A chic little hat to wear with this costume was of violet straw trimmed with a huge bunch of black paradise plumes.

Two evening gowns, which were duplicates of models by Drecoll, completed the outfit.

The first had a foundation of white liberty satin. Over this was draped white chiffon elaborately embroidered with pearls.

A surprise-like arrangement formed a low V-shaped décolletage.

Purple ribbon veiled with black tulle was used for a broad panel sash.

The other, an exquisite combination of coloring, had a foundation of peacock blue chambray.

A tunic drapey was of glorious oriental bronze, gold, blue, red and crystal bead embroidery.

The graceful bodice was fashioned of nylon, net and dull gold lace edging. This makes an attractive wardrobe for any bride.

Marie Antoinette Fichu

THE ornamental fichu, in its various guises, plays a prominent part in the summer wardrobe.

The graceful shawl-like lines so closely associated with Marie Antoinette will be worn with many of the prettiest dresses.

Finest mull, chiffon, net or lace forms the foundation for these dainty accessories. A fine pleating of lace or the plain material borders the edges.

The flat Quaker collar of net or lawn and edged with valenciennes, Irish crochet or fine cluny lace has a decidedly quaint effect which is becoming to most types.

FRENCH FASHION NOTES

PARIS, May 21.

THE Bal Poudre given recently by a prominent American was one of the most successful affairs of the season.

The house, which is a lovely one, was filled with masses of flowers exquisitely arranged.

Powder and patches proved infinitely charming.

Many copied some lovely old pictures, both as to gown and coiffure.

A Valenciennes dress of pink satin, of the palest silks and rare old laces.

Violet velvet was used for the gown of the hostess. Her powdered hair, arranged very high, had a decoration of ribbon and small ostrich plumes.

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cadet, are considered good style; but the shot taffetas have somewhat lost their prestige, having become common so quickly.

A coat of fawn-and-black striped taffeta, with jabot and wrist frills of ecru lace, was worn with a skirt of black taffeta. With carefully chosen gloves, shoes and hat, this produced a charming effect.

Founces of brilliant coloring appear upon the majority of coat suits.

Purple satin edged with a band of ecru was used for the collar and cuffs of a blue taffeta suit.

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The skirt was held in at the bottom with bands of shirring and pleated frills of lace arranged in groups of four.

A sash belt of liberty satin ribbon completed this charming effect.

Many ribbon-trimmed hats are being shown in the smart shops.

One designed by Marie Louise was of light brown straw. A bow of cerise moire ribbon was arranged artistically on the side front.

White straw was used for another model, with a trimming of black velvet ribbon.

A fascinating Dolly Varden hat was of green silk cord or soutache braid, given a childish simplicity and colorful decoration to a bonnet that takes us back to Kate Greenaway's children. Surely any woman can make one of these for her little daughter.

The simple cooraces and ornaments of straw, beads, feathers and braid that are used on one side of bell-shaped hats will be used extensively this season.

These can be fashioned out of odds and ends of scraps and placed on shapes that will suit any little girl.

Lingerie hats are of two types: the large flat hat, rejoicing in a full frill of lace or embroidery, and the little mob-cap that suggests the theater cap of last winter.

Tiny rosebuds, daisies, forget-me-nots or large, single roses decorate these lingerie shapes. Frills of valenciennes, fine embroidery or soft ribbon soften the underlinings. These must be perfectly clean, for what is more deplorable than soiled lace?

The field flower hat is always associated with childhood. Daisies, buttercups, wheat, poppies and cornflowers.

CHILDREN'S HATS

THE little mushroom shapes are still good. No one ever denied the becomingness of the round, close little bonnets over curls and framing little faces, and it is pleasing to note that fashion is continuing the style.

Little straw bonnets are being trimmed with wreaths, cabochons and bunches of flowers. Frequently a double frill of printed batiste is placed around the crown or under the brim.

Cretonne, cut out and applied over linen shapes, the flowers connected by stems of green silk cord or soutache braid, gives a childish simplicity and colorful decoration to a bonnet that takes us back to Kate Greenaway's children. Surely any woman can make one of these for her little daughter.

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with green grasses, forms wreaths on leghorns or straw-colored caps that shade the little faces.

Ribbon-trimmed hats, with part bows or plain scarfs and buckles, are good and easily made by mothers.

Surely the little girl can don an appropriate, inexpensive hat this season!

A Visiting Gown

QUITE the prettiest gown displayed at a recent "show of smart frocks" was a blending of violet colorings.

The underdress, made as a separate princess robe, was of palest parma violet brocade.

Two rows of amethyst and jet buttons were used to fasten the front.

The redingote overdress, fashioned of deepest amethyst chiffon, fell in graceful folds over the lighter tone.

A toque swathed with parma nines, lined with the deeper amethyst, completed this fetching costume.

Newest Gloves

A RECENT assignment of goods from Paris contained a variety of White glove kid, reaching halfway between the elbow and wrist, had a turnback cuff of colored kid. Old-blue, navy, brown, dark green and violet were the colors most favored.

Long gloves of kid and suede are elaborately embroidered and sometimes set with jewels.

Gloves of light tan, champagne and especially smart are the large ones of cold milk, to which gold has been added.

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STRAWBERRY RECIPES.

SUNDAY MENU:
Breakfast.
Strawberries.
Dinner.
Tomato Soup.
Olive.
Roast Fillet of Veal with Ham Stuffing.
Dandelion Greens.
Lettuce with French Dressing.
Cherry Straw.
Strawberry Blanc Mange.
Supper.
Sweetbread Croquettes.
Creamed Potatoes.
Individual Strawberry Shortcake with Cream.
Tea.

THIS strawberry, even aside from its delicious flavor, possesses claim to popular favor. It is very easy of digestion, when well ripened and fresh, never growing acid by fermentation, as most fruits do. It also has a medicinal point of view. The great Linnaeus is reported to have cured himself of the gout by partaking freely of strawberries, certainly a pleasant treatment; while Wilson, the ornithologist, by a diet of berries broke up a chronic malarial fever after the doctors had failed.

Pulmonary diseases are said to be greatly benefited by an almost exclusive diet of wild berries, but gathered fresh from their native haunts.

While sweet berries are natural are about as near perfection as anything can be, a variation in their service is usually enjoyed—and first that typically American dish—strawberry shortcake.

Strawberry Shortcake.

While there are strawberry shortcakes and strawberry shortcakes, the one that goes to the right spot is the one such as our mothers and grandmothers made before us. This you rarely can find at any hotel or bake shop. To make it according to tradition, stir together into a large mixing bowl four cups of flour already once sifted, a half teaspoonful of salt and a tablespoonful of sugar. Chop in three large tablespoonfuls of butter. Dissolve a level teaspoonful of soda in a little lukewarm water, and add to a large cupful of sour cream or rich sour milk. Add also a well beaten egg. Mix with a flexible knife into a dough soft enough to roll easily. It must not be handled more than necessary.

Roll lightly and quickly into two rather thin sheets. Bake in well greased round tins, one sheet on top of the other, the first one well brushed with softened butter. Bake in a hot oven. When done, separate and cover the lower half with a thick layer of strawberries, crushed and sweetened. Place the second cake on top and cover with whole berries. Dust with powdered sugar and serve with thick yellow cream. Sweet milk and baking powder can be used in place of sour cream and soda.

Cottage Pudding With Strawberry Sauce.

Beat to a cream one cup of sugar and one tablespoonful of butter, add the yolks of two eggs well beaten, one cup of sweet milk in which a half teaspoonful of soda has been dissolved and a saltspoonful of salt. Stir in three scant cups of flour sifted with a teaspoonful of cream of tartar. Beat well, pour into the bottom of a two egg beater and turn into a bar or oval buttered mold and bake in a quick oven. If purchased it may be baked in individual stoneware cups.

Strawberry Sauce.

Rinse a stoneware bowl out with hot water and dry. Put into it a large tablespoonful of butter and beat to a cream. Add a cup and a half of powdered sugar and the beaten white of an egg. Beat all together until very light and just before serving stir in a pint of well ripened sweet berries crushed with a silver fork.

Strawberry Mousse.

Hull and wash a quart of strawberries, drain well and sprinkle with one cupful sugar. Let stand an hour, then mash and strain through a fine sieve. Soak a tablespoonful and a quarter of the granulated gelatine in two tablespoonfuls cold water for two hours. Dissolve in three tablespoonfuls boiling water. Add to the sugared berries, let stand in a pan of ice water and stir until it starts to thicken. Turn into a mold, cover tightly, pack in ice and salt and let stand four hours. Serve. Raspberries or peaches may be substituted for the strawberries.

Boiled Rice With Strawberry Sauce.

Use a deep stew pan to cook rice in. Put into it four cupfuls of water and a teaspoonful of salt and let it come to a hard boil. Have ready one cupful of rice thoroughly washed, and put into the boiling water. Cook for twenty minutes, shaking the kettle frequently to prevent the rice from sticking to the bottom. Take from the fire, pour off the extra water if there is any left and place on the back of the stove or in the oven, where it will sweat and dry. Do not cover. Cooked in this way, the rice will be plump, light and white, and easy to digest. To make the strawberry sauce beat a large tablespoonful of butter to a cream, and add gradually a cup and a half of powdered sugar and the white of an egg. Beat until very light, as the success of this sauce depends on its thorough beating. Turn into a mold, pack in ice and salt and let stand four hours. Add one pint of mashed strawberries.

Strawberry Jelly.

Mash a quart of ripe strawberries and strain through coarse cheesecloth. Soak two-thirds of a box of gelatin in one cup of cold water for an hour. Add a pint of boiling water, the juice of a lemon and a large cup of sugar. Stir until the gelatin is all dissolved, add the strawberry juice and strain into a mold. Turn into a mold, pack in ice and salt and let stand four hours. Add one pint of mashed strawberries.

Strawberry Blanc Mange.

Place one pint of sweet milk in a double boiler, and when it reaches the boiling point thicken with three tablespoonfuls of cornstarch dissolved in an equal quantity of cold milk, to which a pinch of salt has been added. Sweeten with half a cup of sugar and cook, stirring constantly for ten minutes. Take from the fire and stir in lightly the whites of three eggs, beaten to a stiff froth and flavored with orange. Pour into a mold, pack in ice and salt and let stand four hours. When ready to serve turn out into individual dishes, and with a sharp-pointed teaspoon cut a little cavity in the top of each mold, and pour strawberry juice, well sweetened, around the base.

Strawberry Salad.

Arrange well washed and crisp lettuce leaves in a shallow salad bowl. Put on a bed of sliced pineapple for the first layer, then scatter large perfect berries over the top. Dress with pineapple and strawberry juice mixed. In Parisian restaurants at this season a great specialty are the sweet wild wood strawberries dressed with claret.

EMMA FADDOCK TELEFORD.

FADS AND FASHIONS.

Long sleeves set in the armholes, says Paris.

The waist line question seems to be settled—normal.

The pannier is softly growing in favor, and looks best when the medium employed is soft and pliable, as chiffon or tulle.

Ratone, so much worn for the last

year or two, is procurable now in cotton in almost every shade, and is in great demand.

Separate wraps mostly are all to be three-quarters long.

Foulard frocks have met with immediate success.

One-piece frocks of black taffeta are decidedly smart.

A new idea this season is the pump in

green or red morocco, with plain silk laces. It promises to be a great success.

For tennis and outdoor sports the blazer jacket is worn.

Evening coats of taffeta broche in orange are seen everywhere, trimmed with black satin or chiffon or both.

The magpie effect is popular in foot-wear, the mixture of black and white extending even to the shoe laces. Black and white check uppers to a pair of shoes

are accompanied by similarly checked laces.

Cafe-au-lait and old-gold colored kid gloves are fashionable.

Summer tailormades in cafe au lait and other light colors are new and pretty, trimmed with a bit of black satin and perhaps a touch of bright-colored embroidery.

A distinctive feature of many afternoon gowns is the little taffeta coat

which accompanies them. The dress is often of entirely different material, trimmed with taffeta.

Pumps of green and colored leathers are much worn; in polka dots and in gay colored floral and Persian designs they are charming.

Separate coats for girls, loosely belted, are made of whipcord.

Large flower-laden hats of crin will be worn in summer. With the tailored

gown this season one must wear a three-cornered or four-cornered hat to be in the fashion.

Bordered crepes and chiffons are much worn; in polka dots and in gay colored floral and Persian designs they are charming.

Patent leather shoes with white or colored tops are worn by every one.

Cotton crepones, swisses, foulards, linens and muslins, taffetas, pongees

and satins—all may be found now in bordered patterns.

There is much present use of broadcloth in tailored suits as well as in separate coats—and the broadcloth skirt is always with us.

The new lace blouse is often collarless.

Buttons are to be seen everywhere, and especially smart are the large ones of cut crystal, very often the sole trimming on a gown.